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## Cultural and philosophical significance in the art of Kuyi

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**Abstract.** *The art of kuyi has a special place in the development of the spiritual world of the Kazakh people. It is necessary not only to distinguish the stages of spiritual development but also for the future of cultural development, to thoroughly understand the meaning and specificity of this phenomenon, which has its own complex structure and deep mystery. The recognition of kuyi art and its cultural features and philosophical thoughts is very important for the permanent strengthening of our modern independence. It is clear that we have the task of recognizing and appreciating the spiritual heritage of the people, training them in the national spirit, and being able to create them for the needs of today's era of democratic social construction.*

*The legends and stories of the Kazakh kyuys are spoken only by research, and not by systematic cultural and philosophical analyses. Because the specificity and breadth of the subject, the complexity of the content of worldly phenomena in the status heritage of the people were considered worthy of special study.*

*The art of folk kuy, which occupies a special place in the content structure of Kazakh philosophy, is of great importance in the formation of the national mentality. The art of kuyi is a source in the formation of our national culture. It has become a cultural value of the Kazakh people, contributing to their worldview for this reason. When we analyze the place of musical art in the framework of the cultural development of the Kazakh people, then it is impossible not to mention its national basis and spiritual life. At the basis of this idea are concepts such as self-recognition, feeling, acceptance as a nation. As a result, we recognize the dignity of the nation, its ability to recognize the nature of state art, which has become the core of its spiritual wealth.*

**Keywords:** *kuyi; the art of kuyi; cultural heritage; dombra; dombra kuyis; kuyi player.*

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## Introduction

It is very necessary to create a comprehensive knowledge about the cultural heritage that has gone back centuries at present. The samples of cultural heritage, including kuyi is a form of art that glorifies the people, honors and reveres the traditions of their ancestors. The veneration of the past, the search for its knowledge, the desire to determine the foundations of our spiritual heritage, the desire to restore cultural and historical continuity between generations became possible with the independence of our country. It follows from the needs of society at the present historical stage and is associated with the task of building a civilized state.

The transition of art to modern society, the significant contribution of the Kazakh people to the development of economic, social, political life at the intersection of modern cultures is due to the preservation of the continuity of spiritual innovation in accordance with the cultural heritage and social changes. The correction of the new generation through the revival of our cultural heritage, cultural values, the formation of the continuity of generations, is one of the main problems today. Therefore, we believe that our main task for the future younger generation is to preserve and pass on the national values that are passed down from ancient times from father to child, from generation to generation as the heritage.

«If we look into the deep prehistory of the Turkic culture in the ancient steppes of Kazakhstan, we come across to wealth of cultural heritage that contributes to world culture. We can only emphasize that it is the historical duty of the intelligent society of today to be able to pass this spiritual wealth to the next generation without wasting it. The request of our state to take up this spiritually successful work and implement a major program with the help of scientists and researchers is a complex issue and it is one of the steps that arise from thinking about the future», wrote Professor S. Nurmuratov (Nurmuratov, 2006: 5).

Models of music culture are not only the relief of historical periods for generations, but also the

foundation of our high-spirited culture. People freed from allegiance and gaining independence must pay attention to its cultural heritage, increase its need to know, understand and master it. That is why all things formed in the life of the people are to a certain extent related to the forms of the spiritual and cultural existence of their generation. It is necessary to dwell on the cultural features and tastes of the Kuyi art, its historical periods while turning to the music culture. The succession of the old and the new, the service of the new for its time is a natural trend, a pattern. The music culture continues its succession and develops in its own way, worthy of its time (Mergaliev, Burkit & Duysen, 2000).

The music culture of the Kazakh people is mentioned in the works of scholars of the Far East and European people. It is also shown that the steppe culture, the cultural worlds that define its beautiful examples, at one time contributed to the way of life of many countries around it.

In the content of any sample of cultural heritage, the structure of the people's thinking, feeling, perception of the world, and their own psychological features are revealed, and the uniqueness of the nature of the people's existence is determined. It shows that the «sensual phenomena» of the Kazakh people to the surrounding world – life, which came from the inner world, were virtuous, pure, supportive. Such manifestations of inner beauty in relation to the external world are based on the recognition of life, the wisdom based on the appreciation of its values. At the same time, it shows that the songs and poems and kuy art developed at the level of living were directly connected with the lifestyle and traditions of the people. It is explained that the events in the life of this people have their own reason, which marked the beginning of the birth of the kuyi, the song.

Each region has its own characteristics, features, tone, melody, color, accent. Of course, it is well known that the scope of art is wide and numerous. Kuyi is one of the vital arts of the Kazakh steppe.

The art of kuyi is an expression of folk culture. We can clearly recognize the existence and life of the people due to this art. Along with

reflections on philosophical motives that could show the socio-social, historical character of certain periods, it performed an educational task with its sound, creating various images related to all conditions of human life, and establishing traditions and customs among the people.

The research of the history of the people's traditional culture and the peculiarities of their own phenomena is the need of today. In this regard, the requirements for the formation of a new perspective as a phenomenon that establishes the unique identity characteristic of our spiritual heritage, the nation, sets new goals and objectives for the research works. After all, it is impossible to form a national thought without referring to the cultural and spiritual heritage. Kui art has a unique function as a formative of the national worldview, as a study of the nation's own dignity, and as a mechanism for imparting national language to our national ideology.

### Materials and methods

Comprehensive researches and analyzes have been conducted on the issue of Kazakh philosophy since independence. In particular, an in-depth study of the art of kuyi in the ethnic spiritual space is one of the most complex and urgent problems that should be considered in modern philosophical science.

The conclusions and findings at the level of current worldviews and cultural-philosophical judgments in the life of the people were made by Zh.K. Meir «Culturological foundations of the heritage of the Kazakh people» (Meir, 2006: 15), K. Nurlanova's work «Cultural foundations of kuyi art» (Nurlanova, 2009: 16), and S.Sh. Ayazbekova's works such as «Worldly views of Kazakh kuyi players» (Ayazbekova, 2005: 249) can be especially noted.

The art of kuyi, which is the source of the mentality of the Kazakh nation, is recognized as a component of the public consciousness in the historical and social life of the people, as the basis of the archetypal worldview. In this sense, M. wrote works on the relationship of art to national mentality, ethnoculture and its scientific foundations from a methodological

point of view. Orynbekov, G. Name, A. Kasabek et al. one can say scientists-philosophers. We can mention the works of the scientists-philosophers M. Orynbekov, G. Yessim, A. Kassabek and others from the methodological point of view of the relationship of art to the national mentality, ethnoculture and its scientific foundations.

Many philosophers in their works note poetry, eloquence, zhyrau and other phenomena as manifestations of the Kazakh mentality. D. Kishibekov says that the social environment has a special place in the formation of national mentality, and says that «kuyi player is a person who has formed worldview ideas about the essence of human existence through his philosophical reflections» (Kishibekov, 1999: 47).

In addition, T. Burbayev in his monograph «The mentality of the nation» summarizes worldly problems in the everyday life of the Kazakhs (Burbayev, 2001: 10).

The approaches based on the nomadological dilemma that has developed within the framework of postmodernism were emphasized in the monograph «The art of the Kazakh kui in the process of the formation of the national mentality» by B.A.Orazaliyev in the context of the national mentality and Western thought. For example, J. Deleuze and F. Guattari spoke about the nomadic mentality: «They don't just sit on the banks and watch the river flow. It flows together with that current», that is, the Kazakh people's vision of the world gives rise to such an opinion that that it moves together with the roads in a narrow space that is reconciled with that world (Orazaliyev, 2009: 30).

Historical-cultural, comparativistic, and axiological methods widely applied in humanitarian sciences were used in the research of theme.

### Discussion

The kuyi art is the core of the national worldview. It is one of the cultural phenomena that contributed to the formation of the Kazakh people's self-consciousness and identity. The nature of kuyi art can be a reason for every Kazakh to recognize himself, to establish own self, and strengthen the sense of pride of the nation.

The creativity of many professional artists formed the basis of the musical classics of the Kazakh people in the II half of 19th century. Although their worldview of the world was historically limited at that time, nevertheless, they depicted social contradictions and injustice in society and called to fight against domination and violence in their works.

In the 2nd half of the 19th century, such great masters of singing arts as Kurmangazy Sagyrbayevich, Ikyllas Dukenuly, Tattimbet and others came to the stage of music art in Kazakh culture, who made contribution to the development of music stage, and composers, singers, recognized masters of the Kazakh steppe, Birzhan Sal Kozhagyluly, Akan Seri Kormasauly and Zhayau Musa Baizhanuly, who laid the foundations of priceless noble cultural values, which are the main peak of the modern Sal-seri phenomenon. The content of the works of the specified special talent owners was the same. These: unjust government of people, people's living conditions, sincere love for the native places where they were born, for its nature, they were clearly illustrated.

The history of the origin of Kuyi was founded in early times. It was proved based on the scientific works written about the Saka and Hun eras. Kuyi art is a spiritual heritage formed in the national consciousness of the people from a long time ago. Paintings on the stone, ornaments on weapons, the depth of people's worldly knowledge, and the power of their art that testify the history of Kuyi art, were demonstrated.

There are no unique methodological ways of recognizing and understanding cultural features of Kuyi art as a different phenomenon. We will focus on the concepts of «kuyi», «saz-saryn», «brown», «rhythm» in order to determine the nature and features of kuyi art. It is rational to recognize the features of the mood through concepts such as melody and rhythm in order to recognize the philosophical thoughts in the music mood. The model of pottery in Kuyi art shows that it is based on the knowledge and understanding of people in different stages of development. Such knowledge not only determines the cultural specificity of kuyi art, but

also determines the ways of its development. In this regard, it shows that kuyi art, by expressing the state and condition of each period, also shows the artistic features of the level of social and household relations, and can be a chronicle of life worthy of the beliefs and traditions of those periods (Zhumabayuly, 2012: 62).

The concepts that determine the nature of the kuyi are melody, rhythm, and harmony. The continuity feature of the system of rhythm and great thoughts should be recognized to determine the cultural knowledge and philosophical concepts of the kuyi through rhythm and music. The peculiarity of the kuyi as a phenomenon is the presence of sound and rhythmic layers, each sound has its own color. Also, each tone has its own color. The characteristic color of music in the Kuyi language is a national identity. Every nation has its own concepts of national voice, national recognition, and national identity. The identity of the kuyi phenomenon is determined by the national pattern and shows the characteristics of the national identity.

«Folk kuyi is a musical work with deep philosophy and high cultural knowledge. The Kazakh people do not have a systematic philosophy. Its philosophy is in the tradition of simple philosophy», says D. Kishibekov (Kishibekov, 1999: 12). The kuyi art is a simple philosophical knowledge that harmonizes with the development of its rhythm. The stated philosophical knowledge is closely connected with these tools that reveal the meaning of music, in particular, the sound system, the uniqueness of the music melody and rhythm, and the expressiveness of performance.

The rhythm system is often recognized by the music feature of kuyi art, which is in line with the people's worldview. The rhythm and the inner swelling of the music express the thought and show its own nature. The difference between melody and rhythm of the music are not noticeable. It is impossible to understand the kuyi melody without rhythm in the people's worldview. Because in the nature of kuyi is expressed by the reality of thoughts, images through rhythm. The energy of feelings, mood, excitement of thoughts, the state of kuyi reflects the worldview



understanding of rhythm and music, brown identity, worldview understanding, figurative character. A rhythmic world richly saturated with moods, emotional phenomena, and music world. Cultural-philosophical concepts in kuyi are recognized by music unity.

Professor K. Zhubanov expresses the following opinion about the word «kuyi» in his work. «Kuyi» should be pronounced as «blue» in Chagatai, Uyghur languages, and Anatolian Turkish in Kazakh. One row of the Kazakh sound «I» turns into «k» – «g» in the Chagatai language, the old Uyghur language, Turkmen, Azeri, Anatolian Turkish. The Kazakh word «bailamak» is pronounced as «baglamak»; The word «timek» in Kazakh is «tekmek» ... so it is natural that the word «kuyi» is «kok» by them (Zhubanov, 1976: 36). Also, art critic A. Seidymbek also commented on this opinion: «Any word that starts with «Kuyi» is associated with feelings. That word is associated with the most sacred feeling of the nomads – faith in God. Therefore, the word «kuyi» originally meant a Divine phenomenon. It is clear that it is equivalent to the meaning of the belief that it is the sound of God.

The word «Kuyi» has been known in the records of Turkic languages since the 11-th century. The word «kok» (pronounced kuyi in Kazakh) in Mahmud Kashkari's famous work «Divani Lugat it Turk» means both instrumental music and song. Even in today's Tatar language, the word «kuyi» is used for instrumental music and vocal music. Since the 16th century, the word «kuyi» has come to mean only instrumental music.

It has been known since the 14th century that the word «kuyi» which comes from the mouth of a country living in the countryside, is a name for instrumental music, and its roots lie even further back. This is proved by the discovery of a stone painting 600 years ago. Also, another evidence indicating the antiquity of the word «kuyi» is the existence of a state called «Aksak kulan» in Kazakh. In terms of birth history, this «kuyi» coincides with the campaigns of Genghis Khan. If we take the works that tell the historical events of the 13th-14th centuries, which were a dark time for the Kazakh people, the depth of the musical

language, the abundance of playing methods that require great skill, and the programmatic system for describing legendary stories, it is immediately clear that the culture of instrumental music in Kazakhstan was developed to a very high degree long ago. It is a genre that has been spreading its wings and flourishing for hundreds of years.

It would not be an exaggeration to say that the role of Kazakh kuyi art in elevating the spirit of the Kazakh nation is an understudied theme. Kuyi art has a rich Kazakh history. Each kuyi is not just music, but is caused by a certain historical chain of events. A. Seidymbek, who studied this fundamental issue seriously, said: «Until now, it is clear that only one aspect of Kazakh music, more precisely, Kazakh music folklore has been emphasized. It is the properties of songs as pure musical works. That is only the melodic features of the songs have been given importance. As a result, the great heritage was neglected and not collected, and in addition, the historical and aesthetic dignity of the syncretic nature of musical folklore was not fully revealed. Of course, in such a situation, it is impossible to think about the original features of musical folklore and the legends of the kuyi that compete with it» (Seidymbek, 2002: 85). From this point of view, it is very important to analyze the collection and publication of legends of the kuyi, which is a fertile channel of the historical and spiritual genealogy of the Kazakh people. Academician M. Auezov: «People know that there are many legends of the kuyi, but books and publications do not know about them. If reading books were filled with beautiful legends of kuys, narrative stories in the language, then in addition to the beautiful clear and colorful addition to the musical folklore of the Kazakh people, the meaningful content would be determined and continued, the oral folklore would also have told a lot of short stories and novels» (Auezov, 1990: 69). This problem, raised by M. Auezov, which he dreamed of realizing, has not lost its significance.

Kuyi art is a very complex phenomenon in terms of its structure and nature. The kuyi forms worldview trends through people's thinking and feeling, and manifests its cultural characteristics. If we take into account that the survival of the

people as a nation is the most urgent problem at the time when many nations are at risk of extinction, then such issues need attention. Therefore, there is a need to understand and recognize the unique character, content, origin, and history of kuyi art.

The power of kuyi art is dominant in Kazakh philosophy. Behind this priority lies the secret and essence of the national spirit, which has begun to be obscured. It is a system of thinking that is in harmony with the wisdom of the people.

Kazakh philosophy was also formed in the framework of its own historical development and established its own originality. It can be seen through his art that he developed the original basis from the twists and turns of thinking and mastered various laws. That is why, among the arts, especially the art of kuyi is the core of the Kazakh national identity, in other words, the mentality.

It is possible to understand the cultural uniqueness and degree of development of Kazakhs through music. There is no nation without linguistic features. This feature is reflected in its language, speech, traditions and worldly knowledge. Kazakh formed a system of thought patterns through music and words. There is no Kazakh thought that is not embodied in words and music. The national characteristic reflected in speech style and music are the true qualities of the Kazakh national language, i.e., the individual characteristics of the people established by the language.

The problem of determining the essence of kuyi art is a phenomenon that requires scientific judgment and real skill. The identity of each nation is determined by its own characteristics. That feature shows the close connection of the people with the original art. In general, the language of kuyi art is very deep, it is difficult to reveal its essence and convey its meaning. Nevertheless, we believe that attention will be paid to this issue today, it will be continued in the future, and it will be considered as one of the scientific researches.

It is a difficult problem to reveal the wisdom of the people based on deep thoughts, the tone of

the kuyi, the meaning under dombra sound. The secret of kuy can only be understood by studying the original art of kuy, in which the identity of the entire Kazakh people is embedded, finding the key to the emotional twists and patterns in it, and revealing the essence of Kazakh thinking as an emotional expression. Music and emotions are the source of deep understanding of world harmony. Music is a phenomenon that stabilizes the essence of the world and one's own existence. The cosmic image of music, which represents the oldest sensory model of knowledge about the world, is a manifestation of the unity of existence. «Kazakh traditional cosmogony contains a huge layer of ancient worlds about the birth of the universe. That's how it revealed that originally the World and the Universe were music», says scientist K. Nurlanova (Nurlanova, 2009: 37). Zh. Meir's statement that «Kuyi is a rhythmic world richly saturated with thoughts, emotional phenomena, music paint, looks at the world» (Meir, 2006) and that the support of thoughts and excitement in it is «intelligent thought and emotional tone» is also a satisfactory conclusion.

Songs and kuyis can show the strength and depth of people's level of philosophical thinking. These are the things that laid the foundation of the dome of religion, which became the foundation of the spiritual treasure of the people. Through these worlds, by recognizing the depth of thinking and the power of figurative language, we have the opportunity to study the subtleties of people's existence and behavior from the level of social life of the last century. The depth of underlying thought and state of mind, health that shows people's thinking and status and leads to rationality in life. From it we recognize the essence of the people, the treasure of art accumulated by absorbing the breath of the past world. There is no phenomenon more powerful than his power. Kuyi is the inexhaustible energy of people's being, origin, mood, unquenchable fire, joy, sorrow, sadness.

Kuyis, which depicted the national idea in detail, were able to beautifully show the folk qualities with various expressions. That's why kuyi is based on the psychological or religious

view formed in accordance with the worldview of its era. The original cognitive properties of kuyis based on shamanic qualities based on the epic era, kuyis depicting the shamanic worldview, glorifying heroic qualities when the foundation of khanate ideology was established instead of the clan-tribal system, and legends appropriate to the mythological period were all included. Based on mythology and epos, worldview concepts describing the primitive life of the people were determined. The main idea in the kuyi «Shynyrau» is the knowledge of the higher and lower forces of the world and its symbolic powers. On the basis of kuyis for field animals, it was found that the birth of states (sensitivity) containing the model of animal gracefulness (animal style) in the early Saka and Hun periods is a traditional expression of the model of emotional natural phenomena.

Kuyi art has been passed down from generation to generation through the hands of gifted artists, being filled with lively creations of the owners of unique talents. Of course, each period, each epoch, each social environment introduced its own changes to art, depending on the course of time. Innovations and revivals have raised our art to a higher level, turned it into a field rich in knowledge and learning. The traditional art of kuyi has also become a rich heritage, being filled with performers and being mixed with the changes of each time and period. Kuyis are divided into two traditions – «tokpe» and «shertpe» according to its traditional features, execution style, construction methods, and types of playing (Mukanova, 2014: 156).

The representatives of Tokpe Kuyi tradition are Uzak, Kurmangazy, Dina, Seitek, Dauletkerei, Mamen, Zhantore, Baizhuma, Sokyr Yeszhan, Kazangap, Abyl, Esbai, Essir, Kulshan, Balamaysyn, and many other musicians, Tokpe Kuyi tradition itself is divided into several schools depending on the features of performance.

Kurmangazy school, which reflects the symphonic character of its music, Dauletkerey school, Abyl school, which continues the tradition of Mangystau art, Kazangap school, which is characterized by isolated qualities to the very end, Continuing the Arka and Karatau

kuyi tradition, Tattimbet and Sugir Karatau kuyi school is a unique kuyi school (Zhuzbayev, 2006: 125).

When we say kuyi, first we think of dombra and kobyz. And the dombra has been a soul companion of our people since ancient times, it is our national treasure that clearly shows its history, destiny and language, social and spiritual life, customs and traditions. Many generations accompanied our national art and showed our art to others. Beginning with the ancestors of the father of kuyi, Kerbuka, Kaztugan, Uzak baba, who mourned some kuyi in the bottom of Boztobe, Bogda, Ikhlas and Sarmalai in Karatau and Arka, Toka with Tattimbet, Alshekey and Sugir, contemporary art critics continue the traditional kuyi art from the 19th century.

Kuyi art is a special manifestation of the mental phenomenon of the people. That is, through the art of kuyi, the Kazakh people show their structure of thinking, their uniqueness in feeling and perceiving the world.

Kui art is said to be a sacred and powerful art in the life of the people. Kuyi is a deep cognitive process that can be understood only through deep emotional concepts and intuitions unique to the nation as a phenomenon that shows the individuality of the people, therefore its power is closely connected with the mechanisms of internal spiritual communication. It has been concluded that in order to understand the kuyi, alertness and sensitivity is necessary.

Social changes and economic efforts and spiritual revivals in our country are connected with the rise of the Kazakh people to new spiritual and cultural milestones and recognition of their own place as a nation. The main function of the almost-forgotten kuyi, which has revived again, is to establish the national identity of our language and to show the uniqueness of our national character, while weighing the origin of our art.

The field of cultural and spiritual sphere of the independent country continues with high scientific achievements. Philosophical research samples make scientific conclusions and create opportunities for creative thinking about kuyi art, which is considered the source of folk

mentality. The people who formed a nomadic way of life turned the dombra instrument, which became a companion of their life and a pillar of their existence, into a blessing that explains their worldview and taste.

The content of kuyi art shows the structure of people's thinking, feeling and perception of the world, and shows the psychological alertness of the people. This is a testimony of the essential nature of the people.

Kuyi art expresses the phenomenon of the internal emotional world of the Kazakh people and shows the peculiarities of the national social psychology. The emotional influence of kuyi, the phenomena that strengthens the spirit and exalts the people, are intertwined with the deep emotional processes of the people. That is why the kuyi art is connected with the behavior of the people, their mood, and shows the characteristics characteristic of the whole nation.

Kuyi art is a phenomenon that expresses the national identity of the people. Through the kuyi art, we recognize the unique personality of the Kazakh people, which shows their difference from other nations. That is, kuyi can show «national identity» (Yesenuly, 1997: 141).

It is necessary to consider the function in the life of the people and the continuity of the cultural knowledge of kuyis with the folk understanding in order to clearly understand the social-historical character of kuyi art in the life of the people. As we said above, the meaning of the concept of kuyi is a mysterious phenomenon connected with divine beliefs. Its power of secrecy is admirable and wonderful, that is, an inexorably captivating quality. Such phenomena of the kuyi can be called the cognitive nature of the mind. The owner of recognition is a subject, that is, for the owner of recognition – a poet, his field of knowledge, creativity, starting point – social phenomena, environment, lifestyle, etc. That's why the atmosphere of the eras and the breath of the times is clearly visible in kuyi. The special nature of the kuyi is revealed by elevating it to the level of artistic or philosophical thinking. That is, the kuyi player admires his talent through his individuality: worldview effect, feeling, perception, intuition.

## Conclusion

Kuyi is the most complex art in Kazakh musical culture. It is not only an instrumental phenomenon, but also a spiritual phenomenon that unites all the symbols defining the character of the nation. The research of the science of kuyi study includes its history, genealogy, school features, as well as its theoretical analysis as a musical work, traditional and professional teaching methods. As a result of this, the current level of kuyi and kuyi process was formed, which can meet the spiritual needs of the nation.

The particularly developed period of Kazakh kuyi art belongs to the 18th-19th centuries. It was a creative period in which regional schools of Kazakh kuyis formed a parade of various kuyi trends. All the pearls of today's ancient kuyi art were rooted at that time. In the Soviet era, after the introduction of written notes in order to further improve the art of dombra, the freely developed state entered a new channel. On the contrary, the pace of the old national state school has weakened.

There are no life events that do not depend on kuyi. The environment and the bravery of the hero, the ingenuity of the orator, and the short historical events of the country are told in the Kuyi language and in the legends that are told along with it. Kuyi legends, like Kuyi itself, can be divided into three channels, they are: folk Kuyi legends; legends of tunes produced by folk composers; the legend of musicians produced by today's music composers.

The art of kuyi is combined with educational pedagogy. In general, if the pedagogy is to educate the personality, then the same tasks are constantly fulfilled in the kuyi, that is, the commandments and proverbs impose various aspects of education on the next generation, encourage young people to be hardworking, moral, artistic and noble citizens.

Summing up, art of kuyi art is an expression of folk culture. From this art, we can clearly recognize the existence and life of the people. In addition to the reflections of the philosophers who can show the socio-social and historical character of certain periods, it also created various images



related to all the conditions of human life, and performed an educational task by establishing customs and traditions among the people.

Studying the history of the traditional culture of the people and the peculiarities of their own phenomena is the need of today. In this regard, the requirements for the formation of a new approach to our spiritual heritage, as a phenomenon that

establishes the identity of the nation, sets new goals and tasks for the research work.

This is because it is impossible to form a national mindset without resorting to cultural and spiritual heritage, art of kuyi, as a mechanism that forms a national worldview, bringing nationalism to our national ideology as a researcher of the nation's own dignity.

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### Күй өнерінің мәдени-философиялық мәні

**Аңдатпа.** Қазақ халқының рухани дүние дамуында күй өнерінің алатын орны ерекше. Өзіндік күрделі құрылымы мен сарындық құпиялылығы терең бұл құбылыстың мәні мен ерекшелігін тиянақты танып түсіну, рухани даму үрдістерінің кезеңдерін саралау ғана емес, мәдени өркендеуінің келешегі үшін де қажет. Күй өнері және оның мәдени ерекшеліктері мен ондағы философиялық ой-толғаныстарды тану – қазіргі тәуелсіздігімізді орнықтыра нығайту үшін де аса маңызды. Біздің алдымызда халықтың рухани дүние мұрасын танып, бағалап, ұлттық рухта шынықтыру, бүгінгі демократиялық қоғамдық құрылыс дәуірінің қажетіне жарата білу міндеті тұрғаны анық.

Қазақ күйлерінің аңыз-әңгімелері, олардың оқиғасы мен тарихы туралы зерттеулер ғана айтылып жүр, ал оған жүйелі мәдени-философиялық талдаулар жасалынбауы себепті, осы мәселеге ден қойылды. Себебі халықтың күй мұрасындағы дүниелік құбылыстардың ерекшелігі мен тақырыптың кеңдігі, мазмұнының күрделілігі арнайы зерттеуге лайықты деп саналды.

Қазақ философиясының мазмұндық құрылымында ерекше орын алатын халықтық күй өнерінің ұлттық менталитетті қалыптастырудағы маңызы зор. Күйшілік өнер – ұлттық мәдениетіміздің қалып-

тасуындағы қайнар бұлақ. Осы себепті ол қазақ халқының дүниелік таным-түсінігіне ықпал етіп, мәдени құндылығына айналған. Егер де күйшілік өнердің қазақ халқының мәдени даму шеңберінде алатын орнын сараптайтын болсақ, онда оның ұлттық негізіне, рухани тіршілігіне тоқталмай өту мүмкін емес. Осындай ойдың негізінде ұлт ретінде өзімізді тану, сезіну, қабылдау сияқты түсініктер жатады. Нәтижесінде ұлттың қадір-қасиетін, оның рухани дүние байлығының өзегіне айналған күй өнерінің табиғатын тануға деген мүмкіндіктерін танимыз.

**Түйін сөздер:** күй; күй өнері; мәдени мұра; домбыра; домбыра күйлері; күйші.

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### Культурно-философское значение в искусстве кюев

**Аннотация.** Кюя занимает особое место в духовном развитии казахского народа. Понимание сущности и специфики этого явления со сложной самобытной структурой и глубиной необходимы не только дифференциации стадий процессов духовного развития, но и для перспектив культурного процветания. Искусство кюя и его культурные особенности, признание философских размышлений кюя также имеют особое значение для укрепления нашей современной независимости. Очевидно, что перед нами стоит задача – познать и оценить духовное наследие народа, воспитать его в национальном духе, сделать необходимым сегодняшнюю эпоху демократического общественного строительства.

Распространены легенды и истории казахских кюев, но еще нет как такового систематического культурно-философского анализа. В виду этого, в данной статье осуществляется попытка проанализировать данный вопрос. Считаю целесообразным проведение глубинного анализа сложного содержания, специфики и широты данного явления.

Искусство народного кюя, занимающее особое место в содержательной структуре казахской философии, имеет большое значение в формировании национального менталитета. Искусство кюя – источник в становлении национальной казахской культуры. Поэтому он признан культурной ценностью казахского народа, способствуя его мировосприятию. Если анализировать значение искусства кюя в рамках культурного развития казахского народа, то невозможно не обратить внимания на его национальной основе, духовной жизни. В основе таких размышлений заложены такие понятия, как познание, чувство, восприятие себя как нации. И как следствие познается достоинство нации, ее возможности познать природу искусства кюя, ставшего ядром богатства духовного мира.

**Ключевые слова:** кюя; искусство кюя; культурное наследие; домбра, куи домбры, кюйши.

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